

The Scope of Broadcast Entertainment

IN order to realise the quality and efficiency of the service given by the Broadcasting Company, it is necessary to carefully review the work which was required to be done before programmes could be satisfactorily broadcast.

The company received its charter less than three years ago. Efficient and up-to-date transmitting stations were erected and opened at Auckland, Wellington, and Christchurch as soon as the necessary machinery could be imported. The Auckland and Christchurch stations have been in operation two years, and the Wellington station one year. The erection and opening of these stations was in itself a remarkable achievement, and it is obvious that prior to the opening of the stations it would have been worse than useless to spend either time or money on expensive programmes, which could not in the circumstances have been broadcast efficiently.

In reviewing programmes, therefore, it is essential to remember that all programme development properly dates from the opening of these modern stations. There can be no doubt that the development which has been effected in this short period of time reflects the greatest credit not only on the judgment of the Broadcasting Company, but also on the enthusiasm of the musical and dramatic profession of New Zealand. Notwithstanding the limited revenue available, the company has obtained the co-operation of all that is best in the musical and dramatic art of the Dominion.

During the process of establishing the stations covering the period between the granting of the license and the commencement of serious programme development, the old Dunedin station was remodelled, and a number of prominent people and many interesting relays were broadcast. The most outstanding of these was the broadcast of the Dunedin Exhibition, during which period a number of leading New Zealand singers and choirs, and many prominent political and commercial men, and representatives of other countries, were heard over the air.

SOME features of the Exhibition broadcast were: Argyle and Sutherland Highlanders' Band; "Faust," presented by the combined Wellington and Dunedin Choral Societies; "The Rebel Maid," "The Golden Legend," and "Cavalleria Rusticana," presented by the Exhibition Choir; recitals by Elsa Stralia, Harrison Cook, Arthur Jordan, and Madame Winnie Fraser; violin recital by Farnsworth Hall (Sydney); and vocal recital by Miss Monica Drew (contralto), of London; addresses by Mr. Sutherland Ross (president of the Dunedin Exhibition), Mr. C. P. Hainsworth (manager of the Exhibition), Captain S. J. Trabant (British Commissioner), Captain W. L. Smallhorn (Australian Commissioner), and Mr. J. W. Collins (N.Z. Government Commissioner).

During this period also most of the best picture theatre orchestras and dance orchestras were regularly relayed. These included:

Auckland: Majestic, Strand, Rialto and Prince Edward Theatres, and Dixieland and Click-Clack Cabarets.

Wellington: Paramount Theatre, Marnel Hyman's Orchestra, and Kilbirnie Cabaret.

Christchurch: Liberty, Everybody's, Crystal Palace, and Strand Theatres, and Marston's, Stillwell's Bailey's and Christie's orchestras.

Dunedin: Octagon and Empire Theatres, and dance music from the Savoy. Also relay of Dunedin Choral Society's concert.

IMEDIATELY after the completion of the stations the Company turned its attention to programmes, and one of its first actions was the engagement of a Director of Music to co-ordinate the work of the programme organisers at the various stations, with a view to most fully utilising all available musical and dramatic talent in New Zealand for the broadcast entertainment.

As a result of this policy the following claims can justly be made: Almost every artist of importance in the Dominion has appeared before the microphone; the great majority of these have been organised for concerted work and for regular performance.



1YA Instrumental Trio.

Mr. Cyril Towsey (pianist), Miss Ina Bosworth (violinist), and Miss Molly Wright (cellist).

ACCOMPANISTS.—Another of the first steps was to obtain the services of the following thoroughly competent accompanists for the four stations: Mr. Cyril Towsey (Auckland), Mr. Gordon Short (Wellington), Miss Aileen Warren (Christchurch), and Mrs. Ernest Drake (Dunedin), who are known and respected throughout New Zealand as artists of the highest standing.

ISTRUMENTALISTS.—Three string trios were engaged, one each for Auckland, Wellington and Christchurch. These trios were composed of the leading musicians in the Dominion, the personnel being as follows:—

Auckland: Miss Ina Bosworth, Miss Lalla Hemus and Mr. Cyril Towsey.

Wellington: Miss Ava Symons, Mr. George Ellwood and Mr. Gordon Short.

Christchurch: Miss Irene Morris, Miss Aileen Warren and Mr. Harold Beck.

The works performed by these trios included the leading trio compositions of Beethoven, Bach, Haydn, Brahms, Mozart, Schubert, Arensky, Dvorak, Raff and Reissiger, and in fact works of all the foremost composers of trio music. The standard of performance

compares with much of the best which can be heard in older countries. It can safely be claimed that never before has such music been available to the public in this country.

OWING to the fact that in the stage of early development the cost of an orchestra was not justified, the trio work unfortunately had to be used to excess, which resulted in a certain amount of criticism, but a proportion of this class of music will always remain a desirable feature of any well-balanced programme, and will undoubtedly go far to develop musical appreciation.

Other instrumental trios include the Eric Waters' Trio and the Carter Sisters' Trio.

A very interesting combination was the string quartet formed in Wellington by Mr. George Ellwood, and which consisted of Miss Ava Symons, Mrs. Meier, Mr. F. Crowther, and Mr. George Ellwood. This combination performed a number of the leading quartet compositions, and presented this form of music in a more extensive and thorough manner than had previously been available to the New Zealand public.

COMMENSURATE with the policy of progressive development, on May 1, 1928, an orchestra was formed at the company's super-power station, 2YA, the members comprising the leading soloists in Wellington. At the present time this combination is the largest and most efficient orchestra permanently employed in any broadcasting station in Australasia.

The programmes given by the orchestra were carefully selected, and the orchestra immediately leapt into popularity. The orchestra's repertoire is unlimited, and it is able to present every class of music from symphonies to the lightest forms. What the future holds with respect to the further development of orchestras in New Zealand depends entirely upon the response of the public.

THE following comprise some of the outstanding orchestral features:—

Symphonies.—"Unfinished Symphony" (Schubert), "Symphony in G Minor" (Mozart), "Fifth Symphony" (Beethoven), and "Military Symphony" (Haydn).

Suites.—Dance of the Hours" (Ponchielli), "Le Roi 'SAMUSE" (Delibes), "Coppelia Ballet" (Delibes), "Ascanio Ballet" (Saint-Saens), "Joseph and His Brethren" (Schmidt), "Nutteracker Suite" (Tchaikowsky), "Ballet Music" (Gounod-Meyerbeer), "Hiawatha Ballet Music" ((Coleridge-Taylor), "Peer Gynt" (Grieg), "Scenes Pittoresque" (Massenet), and "Egyptienne Ballet" (Luigini).

Operatic Arrangements.—"Cavalleria Rusticana" (Mascagni), "Flying Dutchman" (Wagner), "Madame Butterfly" (Puccini), "Rigoletto" (Verdi), "Barber of Seville" (Rossini), "Faust" (Gounod), "Il Trovatore" (Verdi), "Pagliacci" (Leoncavallo), "Des Rosenkavalier" (Strauss), and "Bohemian Girl" (Balfe).

Light Opera.—Practically all Gilbert and Sullivan's operas, "The Chocolate Soldier" (Strauss), "Rose Marie"